LOCAL LANDMARKS

A Reflection of Louisville's Past

Louisville's local historic landmarks reflect the city's evolution from a small trading town to today's metropolis. Although considered collectively Louisville's landmarks may not comprise the most comprehensive selection of architectural or historic structures, they do embody the city's belief in the importance of preservation. In the past, a number of threatened properties were designated as landmarks by the Commission, often at the request of the public. Today, the designation process requires either a written request from the owner(s) or a petition signed by 200 city residents. The Historic Landmarks and Preservation District Commission has the responsibility for designating properties and structures as local historic landmarks.

Designating Local Landmarks

As part of the designation process, the Landmarks Commission undertakes three important steps. First, it compiles extensive historical and architectural documentation of the proposed landmark. The property is then evaluated according to criteria established by the United States Secretary of Interior. Lastly, commission members hold a public hearing to gather information on the designation. According to the Ordinance, properties or structures that are determined to have "a special or distinctive character," or are of "special historic, aesthetic, architectural, archaeological, or cultural interest or value," and serve as "visible reminders of the history and heritage of the city, commonwealth, or nation" are eligible for designation.

Landmarks From Different Eras

Louisville's landmarks range considerably in age, type, and area of historical significance. Only a few landmarks remain from the pre-Civil War era, since residents tended to replace early wooden structures with substantial stone and brick buildings as the community prospered. Three churches and a school constructed during the 1850s are testaments to the city's early days as a bustling river port.

The majority of Louisville's local landmarks were built after the Civil War. Landmarks from this period include an assortment of private residences, businesses, and civic buildings that reflect the remarkable period of expansion, which occurred in the city between the late-nineteenth and early-twentieth

University of Louisville School of Medicine, an educational landmark.

centuries. Wealthy businessmen profiting from manufacturing and the tobacco trade built lavish homes, such as the Brennan House, the Peterson-Dumesnil House, and the Seelbach-Parrish House. Erected in both urban and suburban locations, these stone and brick mansions stand as monuments to a lifestyle enjoyed by the upper class of that era.

The Municipal College, established after the Civil War for African American men, symbolizes the struggle for racial equality after emancipation. The Western Branch Library built by and for African Americans in the early-twentieth century is a landmark that illustrates the growing opportunities for the black community. Explosive commercial growth in the 1880s and 1890s served as a catalyst for the construction of office buildings, such as the German Insurance Bank and the eight-story Old Louisville Trust, as well as transportation hubs like Union Station. Civic, educational, and religious institutions are also well represented by structures like the Louisville War Memorial Auditorium, the Cathedral of the Assumption Complex, and the Theodore Roosevelt Elementary School.

Peterson Avenue Hill, an engineering landmark.

ARCHITECTURAL SIGNIFICANCE

All landmarks mentioned above and described in the following section have significant architectural as well as historical value. In many cases, a landmark exemplifies a particular architectural style and level of craftsmanship. Nineteenth-century landmarks reflect the eclectic revival styles considered fashionable at that date. Examples of nineteenth-century designs include the Renaissance Revival Fifth Ward School, Italianate Brennan House, Gothic Revival Cathedral of the Assumption, and Richardsonian Romanesque University of Louisville School of

Medicine. Twentieth-century designs also exhibit a degree of eclecticism, but tend towards greater monumentality and a restrained use of ornament. Built in 1905, the Jefferson County Jail shows the influence of the Chicago School of Architecture. The Western Library Branch and Louisville War Memorial Auditorium possess elements of the Classical Revival style.

"Reading" Landmark Buildings— A Crash Course

Property owners planning to make exterior changes to a local landmark building should start by identifying the features and materials that give their structure its unique character, as well as its historic and non-historic elements. By taking the time to recognize and understand significant features, you will be much more likely to plan a project that is compatible with the original style of the building.

If, after looking over these guidelines, you would still like more information, the staff will be happy to arrange a pre-application meeting. Staff members can provide additional advice on the character of your building and how it relates to your upcoming project.

Mary D. Hill School, an educational landmark.

Learning to read a building and identify its significant elements is not complicated. Begin by thinking about and answering the questions below.

STEP ONE
Identify the overall visual aspects of a building. Do not focus on the details, but on the setting and architectural context. Begin by working through the checklist below.

SHAPE
What is there about the form or shape of the building that gives the structure its identity? Is it short and squat, or tall and narrow?

ROOF AND ROOF FEATURES
How does the roof shape or pitch contribute to the building's character? Are there unique features like weathervanes, cresting, or cupolas?

OPENINGS
What rhythm or pattern does the arrangement of window or door openings create? Are there unusually-shaped window openings or distinctive entryways?

PROJECTIONS
Are there parts of the building that are character-defining because they project from the walls of the building like porches, cornices, bay windows, or balconies? Are there turrets, or widely overhanging eaves, projecting pediments, or chimneys?

TRIM AND SECONDARY FEATURES
How does window and door trim contribute to the character of the building? Be sure to consider the decoration, color, or patterning of the trim. What about secondary features like shutters, decorative gables, and railings?

MATERIALS
From a distance, what contribution do the color, texture, and combination of exterior materials make to the overall character of the building?

SETTING
What aspects of the setting are important in establishing the visual character of the site? Think about the building's setback, alignment with other buildings, plantings, fencing, terracing, and outbuildings.

STEP TWO
Identify the character of the building at close range. Assess the color and texture of the building materials as they convey the craftsmanship and age that gives the building its unique appearance. Begin by working through the checklist below.

German Insurance Bank, a commerical landmark.

MATERIALS AT CLOSE INSPECTION
Are there one or more materials that have an inherent texture that contribute to the close-range character, such as stucco, exposed aggregate concrete, or brick textured with vertical grooves?

CRAFT DETAILS
Is there high quality brickwork with narrow mortar joints, or hand-tooled or patterned stonework? Are there hand-split or hand-dressed clapboards or machine-smoothed beveled siding? Craft details, whether handmade or machine-made, contribute to the character of a building because they are manifestations of the time in which the work was done and of the tools and processes that were used.

Top—St. Paul's Evangelical Church, a religious landmark; Middle—Western Branch Library, a civic landmark; and Bottom—Peterson Dumesnil House, a residential landmark

Preservation Principles

A number of guiding preservation principles modeled after the Secretary of the Interior's Standards for Rehabilitation are outlined below. Reading through these principles will help you begin to think about how you can carry out your upcoming project in a way that both enhances designated local landmarks and preserves their character-defining features.

RELATIONSHIPS
When evaluating the appropriateness of a given project, the relationship between a landmark and its site should be given careful consideration.

USE
Local landmarks should be used for their originally intended purpose or for an alternate purpose that requires minimal alteration to the building and site.

ALTERATIONS
Repair is always preferred over replacement. When replacement is necessary, materials should replicate or match the visual appearance of the original.

A high level of craftsmanship distinguishes local landmarks. Distinctive features, finishes, and construction techniques should be preserved whenever possible.

Removal or alteration of historic fabric compromises the original character of a building or site and should be avoided.

Properties, however, do change over time. Those alterations that have become historic in their own right should be maintained as a record of a resource's physical evolution.

NEW CONSTRUCTION AND ADDITIONS
Additions should be designed to minimize impact to historic fabric and should be compatible with the main building in massing, size, and scale.

New, infill construction should be designed so that it is compatible with its neighbors in size, massing, scale, setback, facade organization, and roof form.

New construction and additions should also draw upon established stylistic elements to create a sympathetic design that is clearly of its own era.

FALSE-HISTORICISM
Additions that use new or salvaged material to create a conjectural or falsely historical appearance are inappropriate.

TREATMENTS
Chemical and physical treatments should always be as gentle as possible, since harsh methods like sandblasting can irreversibly damage historic fabric.

ARCHEOLOGY
Historic sites often contain archeological resources, which should be protected and preserved whenever possible. Artifacts and their location in the soil can provide valuable historical information. If artifacts are found, contact the Landmarks Commission regarding an assessment.

LOCAL LANDMARK PROFILES

The following profiles briefly outline the significance, history, and defining characteristics of Louisville's Local Landmarks.

BELKNAP PLAYHOUSE 1874
CORNER OF THIRD AND CARDINAL STREETS

Erected in 1874 as the House of Refuge chapel, this frame building later housed a school for white and black children. School administrators enlarged the building as the program grew and became known as the School for Industrial Reform. In the 1920s, the University of Louisville converted the chapel into a theatre, which continues to serve the community today. The Playhouse was dismantled and moved to its present site in 1980.

Character-Defining Features

- Board and batten siding, frame construction
- Multiple steeply-pitched gables
- Pointed-arch and rectangular window and door openings
- Stained-glass windows with louvered shutters
- Wooden buttresses
- Carpenter Gothic style, attributed to architect C. J. Clarke

BRENNAN HOUSE 1868

631 SOUTH FIFTH STREET

Tobacco merchant Francis S. J. Ronald built this three-story brick Italianate townhouse in 1868, and lived in it until his death almost a decade later. The sophisticated residence quickly attracted a new owner, Thomas Brennan and his family. Representative of the homes inhabited by Louisville's affluent residents in the center city during the middle of the nineteenth century, the Brennan House, Inc. now operates the building as a house museum.

Character-Defining Features
- Painted red brick walls ornamented with prominent stone quoins and beltcourses
- Asymmetrical, L-shaped plan
- Low-pitched hip roof with a robust, bracketed and denticulated wood cornice
- Ornate, bracketed, hooded entrance with a glazed, recessed, paneled door with full-arched head
- Double-hung windows with a two-over-two light configuration, segmental- and full-arched heads, and stone window caps
- Cast-iron porch and roof cresting elements
- Carved stone and cast-iron fence and gate
- Significant for its interior details and furniture from the Brennan Family Collection
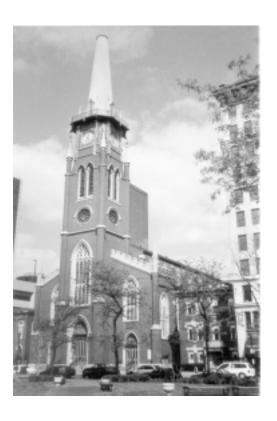
CATHEDRAL OF THE ASSUMPTION COMPLEX 1849-52

433-443 SOUTH THIRD STREET—COMPLIANCE WITH DOWNTOWN DEVELOPMENT REVIEW GUIDELINES IS REQUIRED.

Louisville's Roman Catholic community has gathered at the cathedral since its dedication in 1852. The complex includes the church (1849 Gothic Revival), parish school (1867 Italianate), and rectory (1912 Italianate with Tudor elements). William Keely, the church's architect, specialized in the design of Catholic churches and institutions across the country. Over the nearly 150 years of its existence, the Gothic Revival style cathedral has undergone careful renovations and remains an important symbol of the Catholic experience in Louisville.

Character-Defining Features
- Symmetrical facade with a vertical emphasis
- Brick masonry with limestone ornament
- Pointed-arch window and door openings with decorative moldings and stone tracery
- Stained-glass windows
- Projecting bell tower topped by a clock and spire and containing a small rose window
- Brick buttresses topped by limestone battlements adjacent to the tower

CHRIST CHURCH CATHEDRAL COMPLEX 1824-1912

421 SOUTH SECOND STREET—COMPLIANCE WITH DOWNTOWN DEVELOPMENT REVIEW GUIDELINES IS REQUIRED.

The complex includes a cathedral, cloister garden, and cathedral house. The Cathedral is an amalgam of the original 1824 church and subsequent additions made in 1859 and 1870. In later years, the congregation added a parish house and garden. Christ Church became the Cathedral Church of the Kentucky Diocese in 1894. The Cathedral is Louisville's oldest church building in continuous use. Architects for the Complex include Graham and Ferguson (1824), John Stirewalt (1845), William H. Redin (1858, 1870), and John Bacon Hutchings and Sons (1912)

Character-Defining Features
- Rock-faced limestone masonry
- Arched window and door surrounds with decorative hoods, tracery, and drip molds
- Steep gable roof
- Stained-glass windows
- Bell tower and steeple
- Cathedral House—buff brick with limestone detailing and front-facing gable
- Stone and iron fence fronting the garden and cathedral house

Church of Our Merciful Savior 1912

473 South Eleventh Street

In 1912, the African American Episcopal congregation held their first service in the Church of our Merciful Savior. The design of the church exhibits late Gothic Revival features. The Gothic Revival style was widely used in ecclesiastical and educational structures during the late nineteenth and early twentieth centuries. Four years after the construction of the church, the congregation sponsored Louisville's and the nation's first Negro Boy Scout Troop, continuing its long tradition of community involvement.

Character-Defining Features
* Modified basilica-type plan with tripartite, symmetrical facade
* Two-story nave flanked by one-story aisles
* Brick masonry with simple, geometric limestone ornament
* Monumental, segmental-arched window and door openings
* Limestone sills, lintels, keystones, and springers
* Stained- and pebble-glass windows
* Gothic brick "buttresses" topped by stone pinnacles

The Cloister Complex 1860-1946

800 East Chestnut Street—Compliance with the Downtown Development Review Guidelines is also required.

Located in Phoenix Hill, the complex, which includes a convent, chapel, academy, and house, once served as the Ursuline Academy and Convent. The Ursuline Sisters first came to Louisville from Straubing, Bavaria in 1858, and by 1860, had built a convent and opened an academy attended by 60 children. In 1868, the Sisters added a Romanesque Revival chapel. Local architect Cornelius A. Curtin designed a new convent and academy building in the Italianate style which were completed in 1900.

Character-Defining Features

Chapel
* Brick corbeling in the chapel
* Tall narrow windows and rose window with tracery in the chapel
* Iron fencing
* Brick masonry with decorative limestone ornament
* Raised Stone Foundation
* Recessed entry

Cloister
* Rectangular window and door openings with stone lintels and sills
* Iron and brick fencing
* Brick masonry with decorative limestone ornament
* Raised stone foundation
* Recessed entry

Field House 1878
2909 Field Avenue

Louisville businessman Jonathan C. Wright built this large Italianate townhouse in 1878. Judge Emmet Field bought the house for his wife and children a decade later. Today, the Field House appears much as it did one hundred years ago and is among the finest examples of Italianate townhouses in the city.

Character-Defining Features
- Painted brick masonry
- Symmetrical, five-bay facade
- Projecting central bay
- Double-leaf door with bracketed hood
- Eastlake porch addition
- Tall, narrow windows with a two-over-two light configuration and prominent hoods
- Bracketed wood cornice

Fifth Ward School 1855-57
743 South Fifth Street—Compliance with Downtown Development Review Guidelines is required.

Local architects, Isaiah Rogers and Henry Whitestone, designed this three-story, brick school in 1855. One of the first schools south of Broadway, it served the wealthy residents of the surrounding Old Louisville neighborhood. During the Civil War, students temporarily vacated the school when soldiers turned it into a hospital.

Character-Defining Features
- Five-bay, tripartite, symmetrical facade arrangement
- Brick masonry accented by restrained ornament
- Extended cornice and string course underscored by dentils
- Recessed, double-hung, wood windows with cast-iron sills and nine-over-nine light configuration
- Low-pitched roof with a front pediment
- Cast-iron fence, stone retaining wall, and limestone curb

German Insurance Bank Building 1887-1900

207 West Market Street—Compliance with Downtown Development Review Guidelines is Required.

Founders of this well-established bank had architect Charles D. Meyer design new office and teller space for them on Market Street in 1887. As business boomed, the bank expanded with additions in 1900, 1919, and 1932. Although the complex once chronicled the evolution of building styles from the late-nineteenth to the early-twentieth century, now only the original structure remains. The building continues to serve as a reminder of the German population's influence on Louisville's commercial history.

Character-Defining Features
- Symmetrical, tripartite facade arrangement
- Square clock tower with mansard roof projecting through the cornice
- Decorative-glass door and window transoms on the ground floor
- Eclectic arrangement of openings, including pedimented window surrounds on the ground floor, recessed windows on the second floor, and composite, arched windows on the third floor
- Decorative limestone colonettes, foliate elements, medallions, and balustrades
- Double entry with sidelights, transom, and metal surround

Jefferson County Jail 1902-05

514 West Liberty Street—Compliance with Downtown Development Review Guidelines is Required.

Upon its completion in 1905, Louisville's jail was the most modern correctional facility in the country. The plan, which was designed by architects D.X. Murphy and Brothers, consists of an administration building and cell block attached by a recessed section. New ideas regarding sanitation, security, and mechanical systems influenced the design of the structure. Hundreds of people toured the facility before the transfer of prisoners to the building. Visitors showed great interest in the tiered arrangement of the 240 cells and the innovative locking system by which guards could choose to open only one or all cells on each tier.

Character-Defining Features
- Flat- and full-arched window and door openings with stone sills on administrative wing
- Recessed entry and brick corbeling on administration wing
- Rock-faced stone ground floor and pressed brick walls above on cell block
- Full-arched, continuous vertical light window arrangement on cell block

Little Loomhouse Complex 1870-96

328 Kenwood Hill Road

The Loomhouse complex is composed of the Little Loomhouse, Wisteria Cottage, and Tophouse. The center is devoted to preserving and educating people about the tradition of American handweaving. Its modest frame houses hold one of the nation's premiere collections of original weaving drafts. Since the 1930s, weavers have gathered at the Loomhouse to both study the timeless American craft and continue the art by teaching others.

Character-Defining Features
- Craftsman style with minimal ornament
- Roughly-textured materials
- Board and batten wood siding, frame construction
- Prominent rooflines, gambrel roof on Loom House and low gable on Wisteria and Tophouse
- Irregular fenestration with multi-light sash
- Random projections including simple bay windows, dormers, and porches

Louisville War Memorial Auditorium 1927-29

970 South Fourth Street

This elegant structure commemorates the men from Jefferson County who gave their lives in World War I. Upon completion in 1929, the 3,500-seat public auditorium provided city residents with an assembly space for musical and theatrical performances. Thomas Hastings of the New York firm Carrere and Hastings designed the civic structure in the style of Beauz-Arts Classicism in association with E.T. Hutchings of Louisville.

Character-Defining Features
- Symmetrical facade
- Massive Doric portico with full entablature
- Coursed, ashlar, limestone masonry with a rubbed finish
- Central domed auditorium with copper roofing
- Bas relief carved ornament
- Limited number of one-over-one double-hung sash, mostly on side elevations
- Decorative, free-standing metal light fixtures

Mary D. Hill School 1873

542 West Kentucky Street—Within Limerick Local Preservation District

Local architect J.B. McElfatrick built the Central Colored School in 1873 as Kentucky's first public high school for African Americans. In 1894, teachers and students moved to a new, larger building in the city. Immediately following, the school board renamed the school for kindergarten pioneer Mary D. Hill and opened it to an all-white student body.

Character-Defining Features
*   Brick masonry on a low stone foundation
*   Decorative masonry pilasters, quoins, and cornice
*   Flat- and round-arched window and door surrounds
*   Flat roof
*   Tripartite facade division expressed through belt courses and window treatments
*   Symmetrical, geometric elevations

Municipal College 1879-1951

1018 South Seventh Street—Within Limerick Local Preservation District

Between 1879 and 1951, African Americans came from around the state to study at the Municipal College. The College was the only degree-offering institution in the state open to African Americans at that time. Previous names of the College include the Kentucky Normal and Theological Institute, Simmons University, and State University. The college includes the nineteenth-century Mary Talbert School and the early twentieth-century William H. Steward Hall, which was designed by Samuel Plato, Kentucky's first registered African American Architect.

Character-Defining Features
*   Symmetrical facade arrangements with horizontal emphasis
*   Central entrance locations
*   Brick masonry and frame construction over a raised brick basement
*   Broad, overhanging eaves
*   Low-pitched, hipped roofs
*   Full-arched and rectangular window and door openings
*   Restrained limestone detailing, including sills, belt courses, and keystones
*   Small portico and rusticated stone detailing on Mary D. Talbert School
*   William Steward Hall has forward-projecting end wings

Old Louisville Trust 1891

208 South Fifth Street —Compliance with Downtown Development Review Guidelines is Required.

Completed in 1891, this eight-story, Richardsonian Romanesque style, steel and masonry building was the tallest in the city at that date, housing nearly ninety legal and banking firms. A local newspaper proclaimed it "the finest office building yet erected south of the Ohio River." Local architects Mason Maury and William J. Dodd designed the innovative structure that combined skyscraper and traditional masonry construction technology.

Character-Defining Features
- Vertical facade emphasis
- Sense of massiveness created by recessing windows into the wall plane—low window to wall ratio
- Corner tower breaks through the cornice
- Use of full- and flat-arched window heads in combination with smooth- and rock-faced stone lintels
- Complex use of columns and pilasters to create blind arcades and varying patterns of columnation
- Use of polished granite on the ground floor and foundation and rock-faced Ohio Sandstone above

Peterson Avenue Hill c. 1869

Peterson Avenue

This is one of Louisville's last surviving brick streets, formerly known as carriage ways. Located in the Crescent Hill neighborhood, the avenue takes its name from adjacent landowner Joseph Peterson. City officials first ordered the road paved in 1902, and used the newly popular vitrified brick to do the work. Impervious to fluids, the bricks greatly improved the quality of city streets. The street and hill are notable in Louisville's folklore as a proving ground for the city's first automobiles.

Character-Defining Features
- Vitrified brick pavement laid at angles in a sand base
- Limestone curb
- Existing roadway width and pitch

PETERSON-DUMESNIL HOUSE AND OUTBUILDING 1869-70

301 PETERSON AVENUE

This post-Civil-War-era, Italianate mansion, attributed to local architect Henry Whitestone, was one of the early homes constructed in Crescent Hill. Joseph Peterson, a prominent businessman, first owned the building. His granddaughter, who had married into the Dumesnil family, later inherited it.

Character-Defining Features
- Two-story house with a symmetrical facade
- Painted brick walls and a rock-faced limestone foundation
- Low-pitched, cross-hipped, metal roof with decorative barge board
- Octagonal cupola with finial
- Extended cornice underscored by elaborate brackets, consoles, and dentils
- Tall, narrow, segmental-arch windows with bracketed, metal window hoods in the Italianate style
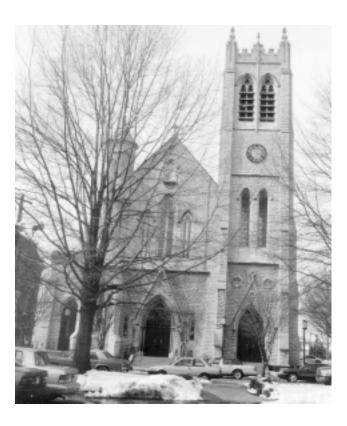- Park-like grounds with a stuccoed garage that faces the main building

SAINT LOUIS BERTRAND COMPLEX 1866-1971

1104 SOUTH SIXTH STREET—WITHIN LIMERICK LOCAL PRESERVATION DISTRICT

Attracted by Louisville's growing Irish Catholic population, the Dominicans established the Saint Louis Bertrand parish near the Irish enclave of Limerick in 1866. In its first year, the order built a frame church with a seating capacity of over four hundred along Seventh Street. Later the parish built a red brick Gothic-detailed convent, which still stands adjacent to the 1871 limestone Gothic Revival church. A rectory building, constructed 1971, stands on the north end of the parish complex. Patrick Keeley is thought to have designed the convent building, but some uncertainty remains regarding the design of the church. Tradition cites both Keeley and H.P. Bradsaw as possible architects.

Character-Defining Features
- Asymmetrical church facade with bell tower and gable roof
- Stained-glass windows on church
- Modified-lancet arch window and door openings on church
- Rock-faced limestone facade on church; brick on convent
- Segmental-arched and modified Gothic four-over-four windows on convent
- Mansard roof and bracketed on convent

Saint Paul's German Evangelical Church of Christ and Parish House 1906

217-219 East Broadway

Designed by local architects Charles Clark and Arthur Loomis, the church stands as an excellent example of Gothic Revival with influences from the English Perpendicular style. The congregation assembled for the first service in the newly constructed church on October 1, 1906. Originally organized in 1836, Saint Paul's is one of Louisville's oldest Evangelical congregations. The landmark includes both the church and the parish house.

Character-Defining Features
- Rock-faced, coursed limestone masonry on the front facade with brick in the rear on parish house
- Stone porch, asymmetrical facade, and wall and roof dormers on parish house
- Stained-glass windows—some with transoms and others with tracery on the church
- Venetian arch window openings and Tudor arch door openings on the church
- Central gabled bay on the church
- Crenellated towers with finials and cupolas on the church

Seelbach-Parrish House 1888

926 South Sixth Street—Within Limerick Local Preservation District

Louis Seelbach, a local hotel owner and German immigrant, built this house for his new bride in 1888 and lived there with his family for the next twenty years. Charles Henry Parrish Senior, community leader and Simmons University president, later bought the house, managing it as a rental property. Designed by local architects Oscar C. Wehle and William J. Dodd, the house reflects elements of the Richardsonian Romanesque style.

Character-Defining Features
- Two-bay facade organization with one slightly projecting bay
- Rock-faced limestone walls on ground floor with painted brick accented by stone detailing on the upper floors
- Flat- and segmental-arch window lintels of gauged brick and smooth- and rock-faced stone
- Recessed, semi-circular, keyhole entrance
- Bas relief ornament in the tympanum
- Complex roof form with multiple gables, wall dormer, and oriel windows on the north face

Theodore Roosevelt Elementary School 1865-1954

222 North Seventeenth Street

Theodore Roosevelt Elementary was the oldest, continuously operating public school in the city for many years. Built at the close of the Civil War and called the Eleventh Ward School, the original structure stood two stories tall, had eight classrooms, and accommodated sixty students. HP. and Richard Bradshaw were the architects. As the city and school's population grew, the school board authorized that a third story be added to the original building. In 1915, the board authorized that another three-story brick structure be built to the rear of the original building. In 1922, the school changed its name to Roosevelt upon the request of parents and students wanting to honor the President. It was substantially rebuilt in 1989.

Character-Defining Features
* Brick masonry with restrained stone ornament
* Low-pitched roof with a simple box cornice
* Symmetrical facade with a slightly projecting central bay topped by a small pediment
* Rectangular window openings with stone lintels and sills and two full-arch window openings in the central bay in the original building; grouped ribbon windows in the 1915 addition
* Windows with twelve-over-twelve (original) and six-over-six (1915) light configurations
* Recessed bays articulated by plain, brick pilasters

Tyler Park Bridge 1904

1400 Baxter Avenue

The City of Louisville's Works Department constructed the Tyler Park Bridge in 1904 to enhance suburban transportation. A graceful and majestic structure, the bridge is a source of pride for local residents and exemplifies turn-of-the century bridge-building techniques no longer in use.

Character-Defining Features
* Coursed, rough-faced limestone masonry
* Single-span arch with stone voussoirs and keystone
* Extended approach abutments
* Roadway topped by iron picket

UNION STATION COMPLEX 1889-91

1000 WEST BROADWAY

Designed as a passenger station in the popular Richardsonian Romanesque style, the city's new railroad station opened in 1891. F.W. Mowbray, the Louisville and Nashville Railroad's chief architect who was known for his work on the Philadelphia Centennial exposition, designed the station. The elegant yet impressive appearance of the station expressed the importance of rail access to the city's economy. The Louisville and Nashville Railroad played a major role in connecting Louisville to southeastern markets during the second half of the nineteenth century, which enabled the city to become a commercial powerhouse.

Character-Defining Features
- Rock-faced limestone masonry conveys massiveness
- Five-bay facade organization, with slightly protruding and receding planes
- Complex roof line incorporating a series of towers, intersecting gables, and dormers
- Corner towers counter-balanced by a higher clock tower
- Paired, stained-glass windows flanking a central rose window on the front facade
- Slate roof sheathing
- Window and door openings with full- and segmental-arch heads
- Baggage depot is two-story, rusticated limestone masonry with overhanging shed roofs
- Full-arched windows with voussoirs
- Checkered pattern in gable end

UNITED STATES MARINE HOSPITAL COMPLEX 1847-52

2213 PORTLAND AVENUE

The complex includes an 1852 hospital, a 1933 hospital, an 1893 stable, and a 1911 laundry building. The 1852 hospital is one of the few structures standing in Louisville that predates the Civil War. In 1837, Congress authorized the creation of a hospital for seamen along the western rivers and lakes, with construction following a decade later. Five architects, Robert Mills, Thomas Lawson, Stephen Long, Charles Fuller, and Joseph Sawyer, were involved in the design of the complex. Mills and Lawson, however, had the greatest influence over the design.

Character-Defining Features
- 1852 Hospital: symmetrical facade, painted brick and stone masonry, wrought-iron railings, pilasters, regular fenestration, square, brick piers, and rear piazzas
- 1893 Stable: vernacular Victorian style, painted brick masonry, corner tower, and standing seam roof
- 1911 Laundry: Italianate, painted brick masonry, and standing seam hipped roof
- 1933 Hospital: symmetrical facade, brick and stone masonry, pilasters, regular fenestration, and pediment

University of Louisville School of Medicine Complex 1891-1937

550-554 South First Street —Compliance with the Downtown Development Review Guidelines is Required.

This complex includes the medical school building and infirmary, which were designed by Charles J. Clarke and Arthur Loomis, and 1937 and 1950 additions. The medical community of Louisville used this Richardsonian Romanesque-style building as a medical research and teaching facility from its construction in 1891 until the 1970s. Additions constructed in 1937 and 1950 by D.X. Murphy and Brothers provided more space and connected the primary structure to a late-nineteenth-century brick structure located to the west.

Character-Defining Features
- Rock-faced limestone walls
- Varied roof line; a series of towers and gables interrupted by wall dormers
- Varied use of roofing material including red tile and slate
- Entrance portico; recessed entrance door under large, round arches
- Carved-stone ornament
- Combination of flat- and segmental-arch stone window and door surrounds

Western Branch Library 1908

604 South Tenth Street

In 1905, a western branch of Louisville's library system developed to serve the city's African American community, and for three years the branch operated out of a rented house. Using funds supplied by philanthropist Andrew Carnegie, the city constructed the present Beaux-Arts-style library in 1908. Architects Kenneth McDonald and William J. Dodd designed the building. More than a repository of books, the library served the community as a forum for the free exchange of ideas. The Douglas Debating Club met there monthly to discuss such important issues like women's suffrage.

Character-Defining Features
- Ornately-patterned facade of brick and rubbed-finish limestone
- Use of prominent limestone quoins, window and door surrounds, water table, and entablature that combined cover the majority of the exterior surface
- Surrounds accented by over-sized keystones
- Expansive window openings
- Wide stone steps leading to the entrance
- Horizontal emphasis, single story with raised basement
- Deck roof (flat-topped hip roof)

YMCA CHESTNUT STREET BRANCH / KNIGHTS OF PYTHIAS BUILDING 1914-15

928-932 WEST CHESTNUT STREET

The building now known as the YMCA functioned as an important professional and social center for Louisville's African American community during the first half of the twentieth century. Built circa 1915 and designed by Henry Wolters, the structure served as the state headquarters of the black Knights of Pythias. Many African American businessmen from the surrounding area leased office space in the building. The YMCA bought the building in 1953 to house the branch it created to serve the African American community ninety years previously.

Character-Defining Features

- Seven-bay symmetrical facade with corner bays that project very slightly
- Belt courses that create a tripartite facade with a horizontal emphasis
- Limestone cladding on ground floor with buff brick masonry and limestone trim above
- Rusticated limestone columns at ground level
- Decorative stone carvings in the attic level
- Double-hung, one-over-one windows with stone sills and flat-arch lintels
- Art glass decorated with the Knights of Pythias symbol on top floor

LOUISVILLE MALE HIGH SCHOOL 1914

911 SOUTH BROOK STREET

Louisville's Male High School, was designed by City Architect on Schools, J. Earl Henry. It is one of the most outstanding examples of Jacobean Revival style architecture. Old Male has been one of Louisville's most prestigious secondary schools since its founding in 1856 and counts among its graduates a number of local leaders.

Character-Defining Features
- Brick construction with elaborate stone detailing (especially prominent around the oriel windows and rooftop parapet and entrance)
- Symmetrical façade design with a grand, centered entry portal